

# MUSIC AND MUSICIANS

Is musical criticism a lost art in Salt Lake?

Not criticism of a certain sort, surely; but judging by the manner in which some of the newspapers of Salt Lake handled recent high class events, criticism that enlightens readers, that points out the faulty, that praises the deserving, that stimulates the struggling, that is worthy to be trusted with his high office—such criticism apparently is lost beyond any hope of rediscovery.

The power of the press could not be evidenced more strongly than in the reviews of musical and dramatic events. There can be no doubt that the newspapers can make and unmake theaters, artists, actors, singers, and others who depend on the public for support. Wielding such a power, how doubly important does it become that those responsible for the conduct of the press, should exercise the greatest care in the men selected to chronicle current professional events! The critic exercises a tremendous influence for evil or for good, and if he is ignorant, indifferent or, as sometimes happens, vicious, the amount of harm he can accomplish is incalculable.

In view of recent "criticisms" on the part of some of the Salt Lake press, it is not time, gentlemen of the editorial chairs, that a halt were called?

It is very pleasant to a newspaper critic to have his judgment confirmed by European audiences, hence the music editor of the Deseret News, who took occasion to prophesy a brilliant future for McLean, the tenor, and his wife, Florence Easton, when they appeared here in "Madame Butterfly," takes a special pleasure in reproducing the following London cablegram to the New York Herald: "Two most successful of the season so far are the soft-toned American tenor, Mr. Francis McLean, and his wife, Miss Florence Easton, in 'Madame Butterfly,' given in English for the first time in London on Thursday night. Miss Easton proves herself a great actress as well as a vocalist. The house rose at her and her husband after the first act and again and again at the end of the other two acts."

Madam Gadekt, who is to be heard at the theater on Monday, Feb. 8, under the direction of Mr. Graham, hails from Germany, in spite of her Polish name; although she is a world famous artist, she is thoroughly domestic in her tastes. She is never happier than when ordering a dinner or looking after the material wants of her family, but it is even in the humble capacity of purveyor of the winter hosiery. Everything she does is practical, and in her daily life, one looks in vain for the traditional landmarks of the prima-donna. It is partly on account of these homelike instincts that Mrs. Gadekt is loved by her family, friends and even those identified with the home as servants. To all she is the same gracious, sunny-natured woman, generous to a fault, and so big-hearted that unscrupulous persons have often imposed upon her.

Sale of seats for the Gadekt concert opens at the theater box office on Wednesday next.

The dates for the Spring Festival have been changed from April to May, on account of the delay in the turnover of the Chicago Symphony orchestra, which can not reach Salt Lake before that time. The striking success of the Salt Lake Symphony orchestra the previous season, has led local musical circles to wondering why, by another season, the Salt Lake organization could not be used instead of the foreign aggregation. However, as this would necessitate the Salt Lake houses of amusement depending upon piano players for music, during the



MME. JOHANNA GADSKI.

Prima Donna Soprano from the Metropolitan Opera House, Who Comes to the Salt Lake Theater, Monday, February 8th, Under Mr. Graham's Management. The Sale of Seats Opens at Theater Box Office on Wednesday Next.

time of the festival, the utilization of the home orchestra might admit of doubt. The Festival Chorus has taken up the "Cavaleria Rusticana" in good earnest, which they will present in full at the festival.

The theater will also probably be used instead of the tabernacle.

The way the Fort Douglas band continues to reach out for city business makes local band musicians indignant. They claim there is no just reason in the secretary of war's interpretation of the law that where civilian musicians are engaged in other pursuits for a livelihood and not dependent entirely on music for a living, army bands may compete with them. A protest will be made through the Union headquarters at St. Louis, to the war department against the present ruling.

Alfred V. Peterson, a Salt Lake boy, has written a march and two-step for the Alaska-Yukon-Pacific exposition, a lively little melody and air which has been published by the Victor Kremer Co. of New York City. The composition promises to have a wide sale. The Seattle Sunday Times of recent date says of it:

"With a view of creating publicity for the concessions on the amusement street at the Alaska-Yukon-Pacific exposition, Alfred V. Peterson of Salt Lake City, has written the 'Pay Streak' march and two-step, and copies have been forwarded to the publicity and concessions departments. On the cover design is a typical street scene of the amusement street at an exposition, showing the camels and elephants, the Ferris wheel, the oriental village, and other features. The official seal of the exposition is used in colors."

Tracy Y. Cannon will play tomorrow morning, in the First Congregational church, as the prelude, Mendelssohn's "Prelude in G major" for the offertory, "Andante Religioso," by Drysch; and as the postlude, one of Bach's chorales. The quartet will sing, Chadwick's "God to Whom We Look Up Blindly," and Mr. Brines will sing an aria from Sullivan's oratorio of the "Prodigal Son."

## ELIJAH TO BE REPEATED



PRINCIPALS IN THE ORATORIO OF ELIJAH. Which Will Be Repeated in the Salt Lake Theater, Friday, Feb. 5, in Honor of the 100th Anniversary of Felix Mendelssohn, the Composer, Which Occurs on That Date.

In three movements, an introductory adagio and an allegro, and an andante and a finale. After performance by the Court orchestra in Berlin it was declared to be of the same importance as the well known three "great" Mozart symphonies. One is at loss to explain the reason for its many years' obscurity, unless it is, as one envious rival of Strauss hinted, a device to attract attention. That rumor of Schubert's "unfinished" symphony makes one rather slow about accepting all such discoveries at their face value.

The following additional news of the debut of Vernon Stiles, the American tenor, and pupil of S. C. Bennett of New York at the Vienna Royal Opera, has just come from Europe. The Grater Tagblatt says: "The American tenor, Vernon Stiles, of the Vienna Royal Opera, sang the role of Faust last night, and proved that the anticipations of the management are to be realized. Mr. Stiles' singing was in the nature of a surprise. There was nothing of the amateur in it, and he deserves the honorable name of a singer with a very fine voice; one is not disappointed every five minutes as one is with most tenors. The American has a pure, resonant tenor soft quality. The first few bars he sang proved that he was able to sustain a beautiful pianissimo and make a brilliant crescendo."

On the subject of cuts in the Wagner operas, the Zeit recently printed a symposium in which a number of famous musicians expressed their opinions. Among these, Wagner voted against cuts were Mottl, Hans Richter, Humperdinck, Kienzl, Ansgore, Mottl writes: "I have never heard that any one ever thought of cutting off the board in the music of Michelangelo." Wagner himself would never have made such a grotesque comparison. What his music dramas need is having their hair cut; they are too long, and he himself advised excisions at performances given in the regular repertoire of the opera houses. His operas, as trimmed by Anton Seidl, were much more impressive than they ever can be entire, even at Bayreuth. Homer nodded, and the plays of Shakespeare, Schiller and Goethe have to be edited, too, to make them suitable for performance."

## Building up the Tabernacle Choir

FOLLOWING is a list of the names of tenors and basses to whom a special invitation to become regular members of the Tabernacle choir has been sent this week by the first presidency. They were selected as singers who could and would be spared from conflicting church duties in their various stakes and wards, by the presidencies and ward bishops. A few may be unable to accept the invitation, but it is expected that the greater majority will so shape their affairs as to accept and attend regularly.

A glance will reveal to anyone who knows our singers, a truly magnificent choir of tenors and basses it is possible to enlist in our Tabernacle choir. Each has been requested to answer by card, and all are desired to meet Thursday night with Prof. Stephens to begin training. As soon as this section is complete, that of the altos and sopranos will be similarly attended to, and the number arranged to balance.

### SALT LAKE STAKE.

**TENORS.**  
Lewis A. Ramsey, Daniel J. Lang, Samuel Spry, Alfred W. Peterson, Wm. D. Phillips, George W. Timpson, Horace D. Barber, Alfred Williams, Robert Timpson, George Collins, M. J. Brines, Frederick E. Smith, Walter Winter, H. F. Christensen, Gus P. Backman, Fred C. Graham, Oliver B. Ostler, Jr., Albert J. Sears, J. W. Payton, Alfred Earnshaw, Alvin Eklins, Richard Lamph, Wm. Yorkink.

### BASSOS.

James S. Morgan, Elias S. Wright, T. D. Dwyer, C. J. Winter, C. M. McCoy, A. M. Thomas, Ernest Woods, William D. Becker, George R. Grey, John Brooks, J. H. Duncombe, John Black, William Bohannon, Louis W. Allen, James S. Nebecker, Gottfried Teuchner, Charles E. Barber, Fred Beeley, Arthur Lockwood, William D. Bowring, Wm. Robinson, John Holmes, Horace E. Barber, Charles Abbott, Joe Eklins, William M. Brown, Wm. Lockwood.

### SHARPS and FLATS

At the Monte Carlo opera it costs \$5 a seat to hear "Rheingold" or any of the other operas in the Wagner cycle. The season begins next week, with the "Ring of Nibelung," which was also the great attraction of the last season.

Several sources of information bring the most satisfactory news that strong agitation has begun for the reorganization of the Cincinnati orchestra. This is the second year that the city has been without the work of the excellent band so long under the leadership of Frank van der Stucken. Some question as to the conductor has caused considerable apprehension, for it is uncertain whether Mr. Van der Stucken would leave his home in Hannover to take up the burden again.

Richard Strauss has unearthed a forgotten symphony by Mozart. It is

## WILL REPEAT ELIJAH IN HONOR OF COMPOSER

Our music lovers will have another chance to hear the great Mendelssohn Oratorio of Elijah. Since the splendid production by the Salt Lake Choral society last Wednesday, the management has been besieged with requests for a second performance. While the matter was being considered it was noted from the Deseret News that next Friday, Feb. 5, happens to be the hundredth anniversary of the birth of Mendelssohn, composer of the great oratorio. All over the country musical festivals will be held in honor of this anniversary and Salt Lake will be in line.

The last rendition simply astonished local musicians and it has been the sole topic of discussion in music circles. The rendition next Friday will be the same in every particular as the original. The chorus will meet for two rehearsals to "polish up" and it is expected that the second performance will be even better than the first. In order to make this rendition popular in every way it has been decided to sell the seats at cheap prices, from \$1.00 to 25 cents, giving all classes an opportunity of hearing the magnificent work. Prof. McClellan, conductor of the chorus, is justified over the fact that arrangements can be made for the rendition of the Elijah on the centenary of the birth of the great composer.

## WHY THE DRAMATIC ADVANCE HAS NOT KEPT PACE WITH THE OPERATIC.

(From the London World.)

WHENEVER I hear talk about the impossibility of improving our drama, "until the public asks for something better," I always think of the wonderful change which has come over music in England during the last 15 years. Compare the opera now with the opera of the early nineties.

Compare the promenade concerts. Was there a public demand for Wagner, instead of Verdi, and for Tchaikowski's "Casse-Noisette" in preference to the "See-Saw Waltz"? Not a bit of it. There was, however, a critical demand, and there were men (one man, Henry Wood, in particular) who sympathized with it, and who had the courage to be true to themselves. They have learned now that audiences are what we make them.

If our theater had men of that stamp in its service it would not be what it is today. There is always hope, however. That is why it is worth while for critics to keep up the demand for better things. Owing to this demand better things have been written (only a few) the drama has moved. The level of acting is much higher. The standard of intelligence in plays has gone up; playwrights are mixing their materials "with brains, sir." Compare "The Builder of Bridges," for instance, with "Sunlight and Shadow," or "The Mollusc," with "Betsey" or "David Garrick."

Yes, we have improved matters in the last 15 years theatrically as well as musically. Why not to the same extent? The reason chiefly lies in our theatrical managers, curious, and, of course, disastrous endeavor to run their theaters not as theaters but as shops.

### ENSEIGN STAKE.

**TENORS.**  
Charles Savage, Ed. Peirce, John D. Owen, Wm. Lester, Robert Edmunds, W. N. B. Shepherd, Alfred Cardwell, Milton H. Seave, Geo. W. Piper, John Blackner, Geo. W. Piper, John Blackner, Leo Foster, Brigham Sears, John Call, Alma Anderson, Henry Leland, Theo. Ash, Leland Jr., Seth Chamberlain, R. H. Hedgcock, Claude Anderson, James Clements, Albert Langerfeld, J. M. Bailey.

### BASSOS.

H. S. Ensign, A. Crawford, John D. Owen, Wm. Shepherd, Evan Arthur, Harry Shepherd, O. A. Peterson, Guy Maxwell, John James, A. S. Wicken, David Hart, David McBae, Ray Dorius, Thomas Gill, David Kent, John Cameron, David Watts, Heber Aldous, Ashby Wallace, Alldous, Walter Wallace, Melville Peterson, John W. Johnson, Willard Squires, Frank White, O. D. Spencer.

### GRANITE STAKE.

M. Christopherson, Arthur McGhee, E. Christopherson, E. A. Hoare, H. R. Rigby, Clinton Alston, Alex. H. Olson, J. A. Wines, Noel S. Pratt, J. L. M. Graham, Benjamin Mousley, Leo Lund, John Eckerley, L. S. Clark, Geo. Summerhays, Ruden Robinson, John Anderson, Walter Lemonsaux, Orville Fairbanks, Frank C. Taylor, Albert Young, J. Smith, John Olson, Andrew Peterson, Prof. Jensen.

### PIONEER STAKE.

**BASSOS.**  
James Cooper, George Ames, Wm. Huerst, Leo Hjalst, Wm. North, Halset, J. Kolberg, Theo. Timmley, Jos. E. Klar, W. A. Sperry, Harry Russell, A. F. Peterson.

### TENORS.

Geo. Hickenlooper, Joseph Burns, Fred. Butler, F. H. Wright, J. D. Bowers, Jacob Van Duren, Jay Bywater, Hans Hansen, Richard Andrus.

### LIBERTY STAKE.

Jed Ashton, John Bellamy, Oakley Evans, J. R. Bellamy, Will Derr, Theo. Anderson, George Bell, Wm. Colton, Louis Duncan, E. J. Hoag, Chas. R. Pike, Wm. Colton, Edward Pike, Wm. Colton, Joseph Phil, Y. A. Tellefen, Gus Stauding, Hyrum G. Olson, M. Lovridge.

uction have kept pace. You can readily see how tremendous this is, if you consider the amount of scenery now used, the modern mechanical devices, the electrical effects and the additional force of expert men employed in their handling, also the greatly enlarged chorus and orchestra and many other details that have been added since the first production. The only solution I can see for the difficulty is to increase the price of seats."

"That may not build bigger houses and thus seat more people" was asked.

"That cannot be done," replied Mr. Hammerstein, "for the reason that the human voice cannot carry more than 150 feet without losing its quality. This is well demonstrated in my new opera house in Philadelphia, where I can build only one balcony though there is room for two more, and this would mean an additional 1,000 seating capacity."

"An idea of the tremendous expense we are under can be had when I tell you that one item in the singing contracts—transportation to and from America—means \$25,000 a season. Couple with this the fact that more than \$250,000 must be given to the singers as advance money before they get on the stage, and you have yet but scratched the sun's face."—New York World.

### CAUGHT IN THE RAIN.

Then a cold and a cough—let it run on—get pneumonia or consumption that's all no matter how you get your colds don't neglect it—take Ballard's Kidney and Bladder Pills and you'll be over it in no time. The sure cure for coughs, colds, bronchitis and all pulmonary diseases in young and old. Sold by Z. C. K. L. Drug Store, 112 and 114 South Main Street.

### The weekly theatrical reviews and criticisms of the "News" appear regularly in the Tuesday issues.

**The Mormons and The Theatre**  
by Jno. S. Lindsay.  
A complete history of early theatricals in Utah.  
Price 50c  
For sale at the  
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## NEW LIBRARY BOOKS.

The following 41 volumes will be added to the public library Monday morning, Feb. 1, 1909:

**UTAH BOOKS, (REFERENCE).**  
Barney—Life and Labor in the Far, Far West.  
Bell—Tracks in North America.  
Dixon—New America, 2 vols.  
Dixon—White Conquest, 2 vols.  
Dixon—Spiritual Wives, 2 vols.  
Domenech—Deserts of America, 2 vols.  
Fremont—Geographical Memoir upon Upper California.  
Inter-Mountain Advocate, vol. 1.  
Living Issues, vols 2 and 4.  
Rue—Westward by Rail.  
Richardson—Beyond the Mississippi.  
Van Trump—Prairie and Rocky Mountain Adventures.  
Whitham—Western Wanderings.

**REFERENCE.**  
Biblia—Hebraica (Hebrew Bible).  
Biblia—Sagrada (Spanish Bible).  
Dictionary of National Biography, vol. 10.  
Engineering Index Annual, 1907.  
New Testament, (Modern Greek).

**MISCELLANEOUS.**  
Macdonald—Documentary Source Book of American History.  
Merrill—Winning the Boy.  
Neel—History of the Puritans, 2 vols.  
Niebuhr—Lectures on the History of Rome.  
Stimson—Federal and State Constitutions of the United States.

**FICTION.**  
Dixon—Camrader.  
Jacobs—Sabbath-day's Eve.  
Mallock—Immortal Soul.  
Miller—The Round Up.  
Viebig—Absolution.

### CHILDREN'S BOOKS.

Ames—Pete, Cow Puncher.  
Hacon—Pictures Every Child Should Know.  
Knowlton—Firelight stories.  
Harbour—Forward Pass.  
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Jenks—Electricity for Young People.  
Smith—Red Top Ranch.  
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Tilston—Children's Treasure Trove of Pearls.

### 25,000 ACRES LAND

25,000 acres of settlement under Carey Act, at Gooding Idaho, on February 8th. Reduced rates via Oregon Short Line, February 5, 6 and 7; limit, February 15th. See agents for rates and further particulars. City Ticket Office, 201 Main St.

### "FRAZZLE" IN VIRGINIA.

"Frazzle" both as a noun and a verb, has been known and used in Virginia for generations. We quote from Dr. Green's "Virginia Word Book," which is a collection of old English words and sayings, many of which have been common to our people from earliest colonial times: "Frazzle, noun, a small splinter, Frazzle, verb, to fray; wear out to threads or small splinters." Dr. Green also gives "frazzlings," noun, plural, meaning threads of cloth torn or unraveled.—Richmond News-Leader.

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